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*School theater in educational institutions of Ukraine
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ШКІЛЬНИЙ ТЕАТР У НАВЧАЛЬНИХ ЗАКЛАДАХ УКРАЇНИ XVII – XVIII ст.

У статті розкрито питання становлення шкільного театру у навчальних закладах України. Визначено, що дослідженню питання становлення та розвитку шкільного театру в Україні в XVII–XVIII ст. як окремої педагогічної проблеми передував тривалий процес накопичення наукової та публіцистичної літератури з окресленої проблематики. Звертаючись до попереднього досвіду вивчення шкільного театру, відмічено прискіпливу увагу дослідників до вивчення окремих її аспектів: філософсько-естетичних основ, елементів народної творчості, жанрово-стильової приналежності, змістової характеристики, художньої цінності, головних персонажів та їх характерів тощо. З'ясовано, що педагогічна складова дослідження шкільного театру в Україні окресленого періоду представлена доволі слабо. Передусім вона вивчається в контексті дослідження розвитку вітчизняного шкільництва XVI–XVIII ст. та висвітлення педагогічної спадщини відомих українських просвітників тієї доби.

На основі історіографічного аналізу праць провідних науковців різних галузей гуманітарної науки встановлено, що дослідження шкільного театру потребує комплексного аналізу з урахуванням системного та міждисциплінарного підходів. За допомогою цих методологічних підходів вивчення шкільного театру в Україні зазначеного періоду буде усебічним та об'єктивним.

У статті з'ясовано, що становлення шкільного театру в Україні проходило у загальноєвропейському контексті розвитку освіти і шкільництва. Передову роль у становленні шкільного театру в Україні відіграли братські школи, Острозький освітньо-культурний осередок, а згодом Києво-Могилянська академія, які запозичили у своїх опонентів, єзуїтів та протестантів, деякі форми організації шкільного життя та методи викладання. Серед них визначна роль відводилася шкільній драмі та шкільному театру, що носили потужній виховний та пропагандистський характер.

У ході дослідження було встановлено, що шкільні театри братських, протестантських та єзуїтських навчальних закладів мали багато аналогій, що пояснюється спільною природою цих театрів, подібністю дидактичних і суспільних функцій. Так, за допомогою постановки шкільних драм, представники кожної із названих вище шкіл намагалися сприяти не тільки релігійному вихованню молоді, але й спряли моральному, патріотичному й політичному вихованню молоді.

Ключові слова: театр; шкільний театр; шкільна драма; освіта; братська школа; протестантська школа; єзуїтський навчальний заклад.

SCHOOL THEATER IN EDUCATIONAL INSTITUTIONS OF UKRAINE IN THE XVII – XVIII CENTURIES

The article reveals the question of the formation of the school theater in educational institutions of Ukraine. It has been determined that the study of the for-

mation and development of the school theater in Ukraine in the XVII–XVIII as a separate pedagogical problem was preceded by a long process of accumulating scientific and journalistic literature on the identified issues. Turning to the previous experience of studying the school theater, the close attention of researchers to the study of its individual aspects has been noted: philosophical and aesthetic foundations, elements of folk art, genre and style, content, artistic value, main characters and their characters, and the like. It is established that the pedagogical component of the study of the school theater in Ukraine of the outlined period is presented rather poorly. First of all, it is studied in the context of the study of the development of Ukrainian schooling of the XVI–XVIII centuries and coverage of the pedagogical heritage of famous Ukrainian enlighteners of that time.

On the basis of a historiographical analysis of the works of leading scientists in various branches of the humanities, it has been established that the study of the school theater requires a comprehensive analysis taking into account the systemic and interdisciplinary approaches. The study of the school theater in Ukraine of the specified period will be comprehensive and objective with the help of these methodological approaches.

The article determines that the establishment of a school theater in Ukraine took place in a pan-European context of the development of education and schools. The leading role in the development of the school theater in Ukraine was played by the fraternal schools, the Ostroh Educational and Cultural Center, and later the Kiev-Mohyla Academy, which borrowed from their opponents, Jesuits and Protestants, some forms of school organization and teaching methods. Among them, a prominent role was given to school drama and a school theater, which were of a powerful educational and propaganda nature.

The study found that the school theaters of fraternal, Protestant and Jesuit educational institutions had many analogies, which is explained by the general nature of these theaters, the similarity of didactic and social functions. Thus, by staging school dramas, representatives of each of the above-mentioned schools tried to contribute not only to the religious education of young people, but also contributed to the moral, patriotic and political education of young people.

Key words: theater; school theater; school drama; education; fraternity; Protestant school; Jesuit educational institution.

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Introduction

The realities of the present set before the national pedagogical science new requirements for finding effective ways of reforming and improving the educational paradigm. Globalization and integration processes that occur in the modern national educational space also require viewing the content and organization of education,

the formation of new educational guidelines for the younger generation. However, the European integration educational policy involves not only the creation of a single educational space, standardization of education, but also contributes to cross-cultural permeability, in which the priority is to preserve the national-cultural identity of each nation, its history, language and traditions.

Considering this the study and critical rethinking of the historical and pedagogical heritage, in particular those forms, methods, means of training and education, which entailed qualitatively new conditions for the revival of national culture, the development of a national school, and which were integrated by the components of the common European educational system, are still relevant and require deeper analysis (Chepil & Karpenko, 2013).

A significant source of enrichment of the content of education and upbringing at school is the study of historical experience in the organization of schools in Ukraine in the XVII–XVIII centuries – the era of the spiritual revival of Ukraine. During this period, domestic education received distinctive organizational, substantive and systemic features, while simultaneously developing in a single Eastern European dimension (fraternal schools, collegium, Ostroh Academy, Kiev-Mohyla Academy).

School theaters of fraternal, Protestant and Jesuit educational institutions had many analogies, what is explained by the general nature of these theaters, the similarity of didactic and social functions. Thus, by staging school dramas, representatives of each of the above-mentioned educational institutions tried to contribute not only to the religious education of young people, but also to moral, patriotic, and political one.

Analysis of recent researches and publications. In the historical and pedagogical works of the interwar period, school theater and school drama were covered in the context of studying the activities of fraternal schools and the Kiev-Mohyla Academy. Some authors paid attention to the publishing activities of the fraternities and the printing houses organized by them, to the interrelation of their publishing and pedagogical activities (Rodnikov, 1916; Tytov, 1924). In addition, in a thorough study of the development of the Kiev-Mohyla Academy, M. Demkov stresses that it copied the school system of Jesuit educational institutions with all their external and internal orders (Demkov, 1918, p. 142). At the same time, he paid much attention to the study of the teaching activities of F. Prokopovych and D. Tuptalo and their influence on the development of Ukrainian education. In this context, it should be noted that M. Demkova considers school theater as a purely school phenomenon, which was intended to teach oratory.

A. Selikhanovych, a famous philosopher and teacher of the late XIX – first half of the XX centuries, also studied the development of the Ukrainian educational system of the XVI–XVIII centuries in close relationship with Western schools, their organization and content of education. That was important in his research that he analyzed these educational systems in a pan-European social and cultural context. That is why he viewed school dramas and school theaters in Ukraine as an inte-

grated part of the Western European Jesuit school system, which had a powerful educational potential (Selikhanovich, 1917, p. 184).

The study of school drama and a school theater, which were inextricably linked in the Soviet period, was held in several stages (40–90s of the XX century). The first stage (40–50s of the XX century) should include the works of P. Berkov, V. Kuzmina, S. Shcheglova, in which the study of school theater took place in the context of the formation of amateur folk, which was considered the most «democratic» type of theatrical art and impressed the communist ideology the most. According to S. Shcheglova, on the stage of the amateur folk democratic theater, compared with school dramas, the performances were «more realistic, partially agitated, instilled in the audience advanced views of that time against the nobility» (Shcheglova, 1956, p. 264).

The famous Slavist of that time P. Berkov in his works covered the issues of formation and development of the folk Russian drama of the XVII–XX centuries, which differed from the school one by variety of the repertoire and advanced democratic character. According to the views of P. Berkov, it was the interludes of school dramas that gave impetus to the development of Russian folk drama (Berkov, 1953, p. 49). In the same vein, studies of another well-known scientist of the outlined period, V. Kuzmina, who was engaged in the study of interludes and early comedies, which most clearly reflected the «nationality» of early drama, were built.

Main purpose of the article – is to reveal the theoretical foundations of the school theater formation in educational institutions of Ukraine of the XVII–XVIII centuries.

Presenting main material. School theater as a mass phenomenon in European teaching practice emerged in the second half of the 16th century, during a period of brutal struggle of religious ideas and the aggravation of interfaith and social and cultural problems of European society. School theater was used in the educational process of various religious denominations, communities, fraternities. Even Protestants, who adhered to strict religious practices, favoured theatrical performances in school practice. In particular, Martin Luther, the founder of Protestantism, emphasized the important educational value of theatrical performances, through which students could learn the Latin language, train their memory and get better acquainted with social life. Despite the prohibition on singing and theatrical rites during church liturgies, he noted that «Christians do not need to completely avoid comedies because they have crude jokes and vulgarities, because through such trifles they apparently would have to refuse from reading the Bible» (Liuter, 1992, p. 74).

In contrast to the Protestants, the Jesuit monastic order introduced its system of training and education, in which an important role was assigned to theatrical action. The first Jesuit theater dates back to 1551, when the first production was performed in Messina. Jesuits were aware of the importance of school plays for the intellectual development of young people, not only by their participation in the play as an actor, but also by being a spectator. Another Catholic monastic order, Piarsky, did not lag

behind its main competitors in the struggle for young students and in 1637 created the first school performances at the college of the city Nazareno.

It is important to note that by the second half of the 16th century, the development of the school theater took place along the lines of the development of the religious theater of the Middle Ages. In the early Middle Ages, clergymen condemned the theater as a fictional form and forbade playing plays. Only in the 10th century they realized the role of the theater as an important instrument of influence on believing Christians and again introduced it to the liturgy in the church. The development of the Christian theater, the main goal of which was to help ignorant people to comprehend the truth of faith, was greatly influenced by the philosophical thought of Thomas Aquinas, who was the first Latin clergy to introduce the philosophy of Aristotle to the Catholic faith, recognizing theater as a form of recreation, play and entertainment. At the same time, he recognized only a theater that «does not allow any unacceptable words or actions» (Nicoll, 1977, p. 57). For the religious theater, the performances of the mysteries, miracle and morality plays were characteristic.

In particular, the multi-day mysteries that reproduced the most important facts from the life of Christ, the miracles, which were based on the life and miracles of the Mother of God and saints and morality (allegorical representations of the struggle between good and evil human qualities) were special performances that emotionally biased not only actors but also spectators. Therefore, the audience took an active part in the performances, saying prayers with the actors, repeating the refrains of the songs, going from place to place in accordance with the action of the play. Thus, it can be stated that the Christian theater performed religious and educational functions, because it gave information, taught, aroused benevolent feelings, motivated to act, entertained (Tatarkiewicz, 1988, pp. 144–145).

In the Renaissance a rethinking of the role of man in the world, his attitude to himself and others, to God, Christian dogmas took place (Berthold, 1980, p. 267). This became possible thanks to the discovery and popularization of ancient masterpieces. Early Greek dramas were used mainly in medieval schools to teach rhetoric. The Renaissance in Western Europe began a new form of theater: in the humanistic schools of Italy, and then Germany, France, and Spain, they began to perform the original comedies of the Roman playwrights Plaut and Terence, the tragedies of Seneca. School teachers, already from the 30s of the 16th century, repeating after the Romans, began to write their own Latin-language plays for schoolchildren, who performed them with a didactic goal according to school programs. Over time, theatrical repertoire was enriched with modern tragedies and comedies. Like the authors of the medieval mysteries, these playwrights relied on religious subjects, but treated them differently, freely interpreting the themes and even resorting to fictions. However, if the mysteries were completely free in form, the school drama was oriented on the form of the Roman drama.

The flourishing of school drama and school theater in the West is, as we have already noted, in the second half of the 16th century. Since the beginning of the Reformation, the education system in European countries has undergone a qualitative

change. Significant reforms occurred in secondary and higher schools. For example, with the efforts of the famous teacher and educational figure Jan Sturm there was created a new type of gymnasium, where they studied not only humanitarian disciplines, but also natural ones. The transfer from a lower class to a higher class took place through exams, which acquired quite often the forms of public speaking. In Strasbourg's gymnasium, where Jan Sturm was the director, student performances became part of the teaching system. The teacher himself recognized the theater as an important element of humanistic education (Dziechcińska, 1985, p. 95).

The development of the school theater was especially active in the schools founded by the Jesuit Order. Jesuit schooling was directed to the study of the Latin language through the development of the technique of analysis and imitation of the stylistic canons of ancient authors, which was most widely manifested in the courses of poetics and rhetoric (Kravets, 1996, p. 12). Thus, the Jesuit colleges introduced philological methods of teaching and educating early humanists, whose main goal was to master the best examples of antiquity, to cultivate good practices that improve human nature, inculcation of Christian morality including the Catholic worldview.

In Jesuit schools, religious education mainly took place through the emotional sphere, rather than through the study of theological literature. This was manifested in attracting students to theatrical performances, religious processions, church fraternities, which were aimed at the formation of devotion to the interests of the Roman Catholic Church. It is known that the first school theaters emerged at the educational institutions of the Enlightenment and Baroque, and school drama was the basis of their repertoire, which had primarily educational character (Hrytsai, 1969; Isaievych, 1966). The Jesuits considered the theater to be a powerful means of propagating their ideas, since it influenced not only the mental, but also the emotional sphere of a person, his imagination and memory; at the same time the main ideas of the play became available to both the educated elite and the common people.

The Jesuits managed to transform school drama into an effective means of propagating their own ideas, adding brilliance and attractiveness to their performances. Even a peculiar type of Jesuit drama was created, the theorists of which were: in the XVI century Jesuit Yu.Z. Skaliger (1561), and soon – Ya. Pontan (1594), O. Donati (1631), Ya. Masen (1654).

In the Jesuit school theater there are traced allegorical images and the personification of distant concepts. For example, Truth, Nature, Love, Loyalty appear alongside living actors, while Christian perceptions and virtues along with ancient Greek and Roman gods and heroes, and the like. It should be noted that the Jesuit school theater quickly gained popularity both among ordinary people and among nobility. No important religious or socio-political event could do without it. For example, during the coronation of the Polish king Sigismund III, the Jesuits staged a play about the life and glorious deeds of his predecessor King Sigismund I (Krzyżanowski, 1979, p. 92). Jesuit school performances were also a powerful means of influencing the public opinion of the country. As noted by the Polish researcher I. Axer, the Jesuit drama «*Laudatio dramatice clarissimae Firleiorum familiae*» is a

peculiar satirical pamphlet for the Republican congress, which took place in Krakow in 1620 (Axer, 1993, p. 18). The given examples show that the Jesuit school theater developed not only in a purely religious-spiritual aspect, but also reflected historical, political and social events that took place in the then European countries and had an influence on the formation of the socio-political thought of the then Commonwealth.

Like the church and school theater of Western European countries, a theater developed in the Commonwealth, which at that time included most of the Ukrainian territories, though in a relatively limited and simplified form. Jesuits began to introduce in Poland, as well as in Ukraine and Belarus, incorporated as part of the Grand Duchy of Lithuania into Poland (1569), their own schools, in the curricula of which the theater occupied a significant place (Lutsiv, 2014, p. 85).

It should be noted that the formation of the school theater coincided with the development of a new trend in European literature and culture – Baroque, which replaced the Renaissance. The artistic system of baroque art was extremely complex, as it simultaneously manifested variability and polyphony of cultural processes, which were characterized by a contradictory combination of religious and secular motifs and images, a variety of contrasts, complex metaphorical, allegorical and emblematic, striving to impress the reader with a magnificent style, rhetorical decoration works, etc. (Hrytsai, 1969, p. 47). Similar features were inherent in the school theater, which is based on the laws of rhetorical art.

Almost in all the programs of the Jesuit colleges there were stage exercises in the field of eloquence and the ability to hold a discussion. Participation in the performances, in accordance with the principles of the Jesuits, was to develop students' appropriate taste, to generate interest, love for the land and chaste life, to bring up well-educated young people. The Jesuit theater performances covered essays, biblical and historical dramas that were included in the curriculum, and which featured the choice of a path in life, a pious way of life, faithful service to royal power and the Catholic Church. On the formation and development of the Ukrainian school theater, it should be noted that it repeated the organization of the Jesuit theater and relied on the theoretical and practical experience of Polish teachers and playwrights (Likhachev, 1979, p. 34). Such a similarity is primarily due to the territorial proximity and the historical and cultural borderlands of both peoples. In addition, it is important to note that theatrical culture was not inherent in the Orthodox-Byzantine tradition. At the beginning of its formation, the school theater was perceived by both ordinary Ukrainian and many religious and cultural figures to be rather hostile, since it did not see the need for it and was perceived as one of the varieties of Catholic influence.

That is why in the then polemical literature one can find many negative statements of Orthodox arbiters of faith to this type of education (Vyshenskyi, 1986; Mytsko, 1990).

However, no matter how paradoxical it would seem, it was through the means of the Polish school that the formation and development of the Ukrainian school thea-

ter proceeded. First of all, it concerned the emergence of a new type of schools in which humanistic education provided for mastering ancient literature, Latin and Greek, poetics, rhetoric, philosophy and theology. Therefore, in the Ukrainian Orthodox schools and colleges, the school theater, as a non-traditional way of teaching, which owned a powerful educational function, found its rightful place. Note that the school theater was closely connected with the church, as part of the curriculum of theological schools. Therefore, it had to express a religious meaning, despite its secular form.

At the same time, the school theater in Ukraine was not only part of the curriculum. It took an important position between the secular and sacral beginnings, forming at the same time a new system of expression of spiritual values, despite the fact that such types of theater as court, magnate and folk theater existed nearby. However, all of them could not influence the development of the Ukrainian theater, since for the court theater in Ukraine there were no conditions for development, the magnate theater had a too vivid secular character, which was difficult to imagine alongside Christian-Orthodox traditions, while the folk theater could not be understood according to the definition (Steshenko, 1908, p. 82). In this aspect, it is important to emphasize that it was the pedagogical system that became the main conductor in the further development of theatrical art.

The Ukrainian school theater of the studied period constantly balanced between the experience of the Orthodox and the Catholic worldview, while demonstrating echoes of religious controversy. First of all, this concerned the appearance in the plays of the Easter and Christmas cycles of allegorical images of the Church, which was pursued by the enemies: Tatar, Mordvin, Arapik, but it remained faithful to the unified Orthodox faith. So, the controversial topic in the school theater was relevant on a par with the Easter one, which further emphasized the combination of secular and spiritual in it. At the same time, it should be noted that it was the phenomenon of the school theater in Ukraine that managed to combine the secular and the spiritual, without removing them completely, but finding a certain balance between them. Ukrainian school theater was largely dependent on the church calendar, returning to the ritual and mythological essence. The modern researcher of the national theater science P. Mykytiuk notes that the school theater of the period under study «acquired all the features characteristic of the rite, since he himself did not choose either the place or the time of action. The tradition, although borrowed, defined its own circle: the Easter drama – the Christmas one – the Morality on the Pancake Week. Sometimes a didactic play rushed in on the occasion of the end of the school year» (Mykytiuk, 2003, p. 30). This gave the school theater a shade of secularism. However, it was an organic fusion of the sacred and profane, which was manifested in the content of the theatrical play, in the creation of bizarre characters, but their distinction took place in the genre system itself. That is, for the center, the core of the play, that there was an inherent highest concentration of spiritual content, while secular elements dominated on the periphery. Therefore, the mystery became the semantic center for the school theater, and the medieval morality was chosen

for the peripheral part. All this gives reason to say that the genre of medieval morality, for which the characteristic character was Man, which served as a prism for displaying sacred events, did not allow the school theater to become court or folk theater, because it was not completely removed from the sacred core. From this we can conclude that the Ukrainian school theater of the outlined period was included in the sacred culture and much slower secularized than the Western European and Polish in particular.

At the same time, the instructive nature of the plays, the content of certain monologues and dialogues, stage episodes are evidence that the school theater remained part of the school curriculum and reflected its secular character. Here, first of all, it is necessary to note a group of dialogues and declarations, in which they talked about the benefits of training and the harm that laziness and carelessness in training have borne; the proclamation of greeting panegyrics, stamp poems, constituted the practical part of the courses of poetics and rhetoric. Among the practical classes that were public in nature and were presented on the school stage, there were debates, prologues and epilogues of dramas that approached oratorical genres. In addition, they were similar to sermons, which were filled with rhetorical questions, appeals to the audience, a certain modulation of the voice and gestures and body movements prescribed in poetics and rhetoric.

In general, the genre system of the school theater was quite extensive: mysteries, morality, dialogues, tragedies of didactic nature, comedies, tragicomedy and the like. However, it was fairly stable, since the penetration of new genres into the stage of the school theater drew on the development of already existing, above all mysteries and morality, but their functions were clearly demarcated. The appeal of the authors of dramas to the same sources (the Bible, the lives of the saints) also influenced the constancy of the genre system. These processes led to the emergence of dramas at the end of the 18th century, which completely duplicated the content of plays written at the initial stage of the development of the school theater. Accordingly, these facts stimulated the appearance of a significant amount of criticism among researchers of early Slavic literature on primitiveness, the naivety of the content of the plays during this period, the imperfections of the form and plagiarism.

In the aforementioned period, the didactic function of the theater was combined with the general tasks of moral, religious and patriotic education. The theater provided an opportunity for ordinary spectators to join the spiritual and cultural world heritage and at the same time to get clear lessons from public life: the assimilation of religious tenets, examples of piety, devotional service to the Motherland, to his people, and the like. Thus, the school theater with its pronounced moral and didactic orientation tried to show a person the right path in life according to Christian teaching.

It should be added that the appearance of the theater in the school increased its reputation and prestige. Thanks to school performances, the school closely cooperated with society and parents. For example, during school speeches in prologues and epilogues it was reported about the success of students in learning, their behaviour,

the benefits of school business for personal development were noted (Sofronova, 1996, p. 39). This technique was often used in school theaters of different denominations in order to increase the number of students and receive patronage.

Conclusions and further researches directions. So, the school theater which actively used the game element facilitated the learning process, made it more interesting and accessible. Sometimes it replaced school exams, turning them into school disputes. It should be noted that all genres of the school theater (comedy, mystery, morality) performed a didactic function. In addition, the school theater created its own genres – declarations and dialogues, the main task of which was to train and educate the younger generation.

The Ukrainian school theater became the center of the development of Eastern Slavic theatrical art, since it included the best achievements of the Polish school theater, which served as a prism for the penetration of advanced ideas of the Western European school theatrical tradition.

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